



TUESDAY'S CHILD... see page 8

25¢


HIT PARADER

A Charlton Publication **CDC** JAN-FEB

GENE PITNEY: I'VE COME TO THE CROSSROADS



Dee-Lightful JOEY DEE
show-biz **OFFBEAT**



Johnny Crawford
born to be good

HIT SONGS

GINA ★ RETURN TO SENDER
NEXT DOOR TO AN ANGEL
BIG GIRLS DON'T CRY
MAMA SANG A SONG
I WAS SUCH A FOOL
LOVE ME TENDER
DON'T HANG UP
I CAN'T HELP IT
ESO BESO
CHAINS
LEAH
RIDE



CAN THE BIG BANDS COME BACK?



Johnny Mathis
MY FINEST HOUR

IMPORTANT
page 24...
don't miss it!
ANNOUNCEMENT



STOP UGLY NAILS!

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AFTER

BUILD THEM UP - in Minutes - INTO LONG, BEAUTIFUL NAILS

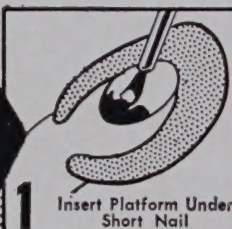
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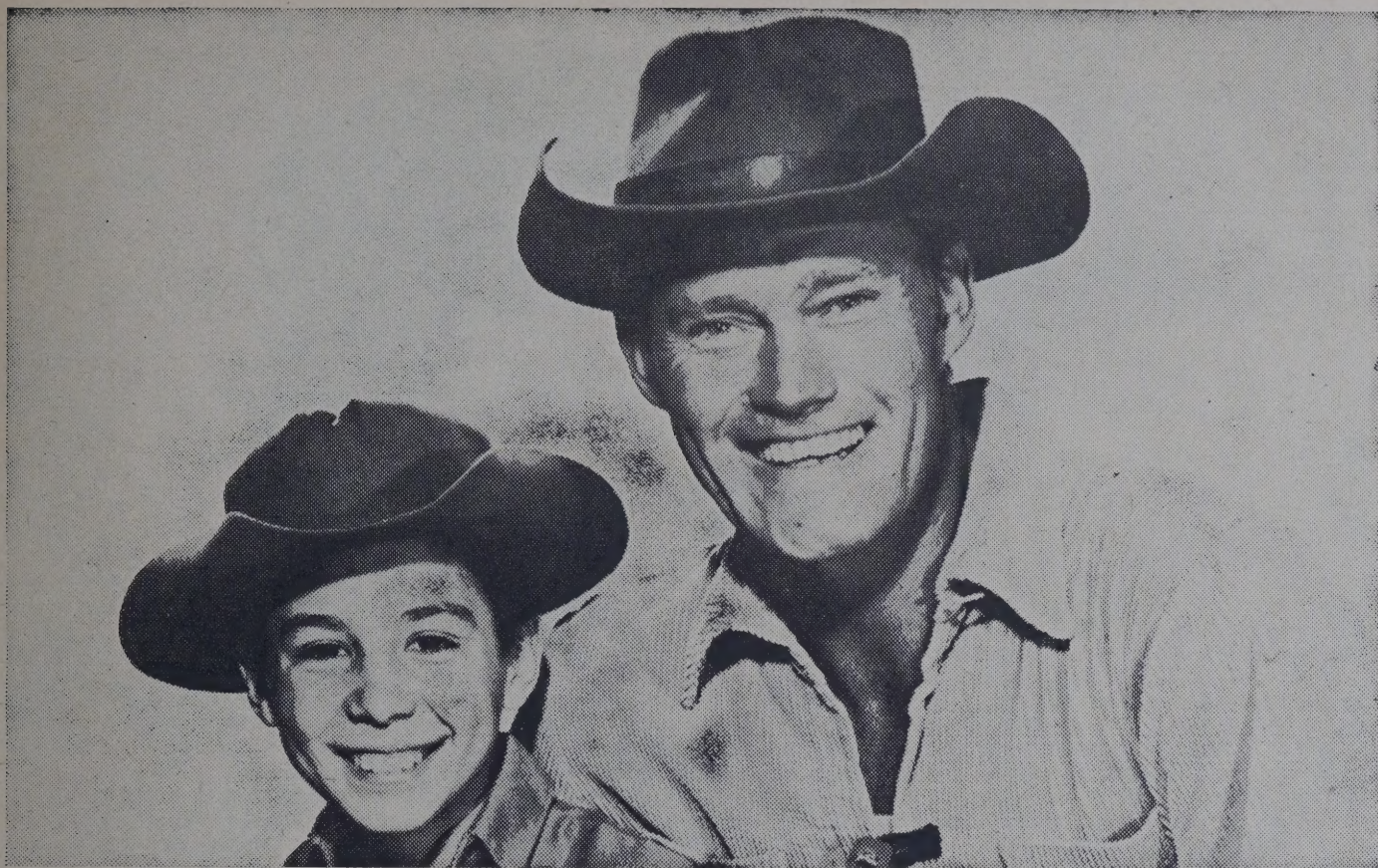
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BORN TO BE GOOD

**by
johnny
crawford**

We stood on a hill, my father and I, with the guns of Mexican bandits leveled at our backs. It was late in the day, and a tiny deserted town of lonely crumbled buildings lay bleaching in the sun below us. This was the hideout of the bandits and we had traveled all the way from Northfork in search of our friend who was being held captive here. The leader, a frightening, evil looking man, picked up a shovel and tossed it to my father who stood straight and tall staring back fearlessly. With a vicious leer the bandit snarled, "Gringo, dig your grave."



That was a scene from one of the "Rifleman" stories. It's easy for me to get carried away in my role as Mark McCain since the characters Chuck Connors and I deal with are almost real. It's quite a thrill working with Chuck, because he tells me about his days as a first baseman with the Brooklyn Dodgers. It's sort of like being close to someone you've idolized all your life, and you know what that can be like.

When I get out on the set, riding my horse around or watching Chuck in a brawl, I am transformed immediately to the early western frontier days. It's not just the action that makes it exciting though; the show has a feeling of authenticity in its re-creation of life in the western 1800's. I just become a part of the whole thing. When I am too old to play Mark, I guess I'll have to leave for something else, but I sure will miss it.

I get so involved in the whole production that I wish I could write the stories, direct and play all the characters myself — but that's impossible of course. It's what I really want to do though, someday. I am aiming for a career in producing, directing and acting. I'm getting experience with my own little film producing company; it's not anything big, but it's more serious than a hobby. I do all the production myself, including directing, writing, acting and editing. My biggest personal interest is collecting old silent motion pictures in all its phases, from drama to slapstick comedy. I have shows for my friends and family in the rumpus room of our home, out-fitted with a curtain, screen, projector, posters and old fashioned piano music for that authentic rinky-tink background.

People always tell me that I was born to be good. I guess they say that because I was born into a family rich in theatrical experience. When I was little, my grandfather, Alfred Megerlin, would put me on his knee and tell me about his days as concert master of the New York Philharmonic Orchestra. My grandmother told me stories of the old actors, for she was a headliner in the Keith and Orpheum circuits, and an accomplished violinist.

My father's father, Bob Crawford, was president of De Sylva, Brown And Henderson, a famous music publishing company. It later became The Crawford Music Corporation and in 1929 he sold a backlog of songs to Warner Brothers

One of the reasons I like being in the "Rifleman" series, is because of Chuck Connors — he tells me about his experiences as a first baseman with the Brooklyn Dodgers. He's a great horseman, actor, and fine friend. It's good to work with a man of such talent.





for seven million dollars.

My father is a film editor for Warner Brothers, and in 1959 was nominated for an Emmy award as best editor for a T.V. film. Bob, my brother, was an Emmy nominee for his Playhouse 90 portrayal in "Child Of Our Times". Boy, now that I think of it, I guess there wasn't anything else to do but go into show business. I see now why people say I was born to be good. What they mean, I think, is that I was born to be in show business, and to live up to my family I'd have to be good.

I remember how I used to pass the time by clowning around for my family and friends — dancing, singing, doing imitations of comedians, and talking in foreign accents. When I was five I made my debut in the Sartu Theatre's presentation of "Mr. Belvedere". In 1955 I became one of the first Mouseketeers in The Walt Disney Club. Most people don't realize it, but The Mouseketeers started many young people like myself off on a solid entertainment career. There is no telling what I would be doing now if it wasn't for The Mouseketeers. It was an important influence on my life, and it opened a lot of other doors. My selection for The Disney Club was due in large part to my fencing ability. My father, an amateur fencing champion, had seen to it that I received tutoring in fencing.

From the Disney group, I went to the title role in Lux Video Theatre's "Little Boy Lost". As a follow-up, I landed an important role in Edward Alperson's "Courage Of Black Beauty", a top part in Paramount's "Space Children", and numerous T.V. productions including "The Zane Grey Theatre", "Playhouse 90", "Climax", and fifteen "Matinee Theatre" roles.

Recently, I took up singing professionally. I don't have the time to make many personal appearances, but my records seem to be doing well anyway. When my second album, "A Young Man's Fancy" was pressed, the record company started right in on a third album using my "Since I Have You" as a theme. I think that it's the best song I ever did.

"Ol Short" gave birth to the idea of a country music album. Seeing that everybody else is doing country songs, I figured I might as well get my hand in.

But I will remain, for the present at least, a devotee to my television role. I love everything connected with movies and acting and nothing could take me away from the excitement of a movie set. Whatever I do in the future, though, I'll keep in mind that my friends have told me I was "born to be good", and I'll hope and pray that they were right.

The End



LOVE ME TENDER

Elvis Presley
Vera Matson

Love me tender, love me sweet;
Never let me go.
You have made my life complete,
And I love you so.

Love me tender, love me true,
All my dreams fulfill.
For, my darlin', I love you,
And I always will.

Love me tender, love me long;
Take me to your heart.
For it's there that I belong,
And we'll never part.

Love me tender, love me dear;
Tell me you are mine.
I'll be yours through all the years,
Till the end of time.

When at last my dreams come true
Darling, this I know:
Happiness will follow you
Everywhere you go.

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LEAH

Roy Orbison

Hey Le'ah
Hey Le'ah
Here I go from the hut
To the boat to the sea for Le'ah
I gotta go diving in the bay
Gotta get a lotta oysters
Find some pearls today
To make a pretty necklace for Le'ah
Le---ah.

I've gotta go deep and find the ones
just right
I'll bet my Le'ah will be surprised
tonight
I'll place the pearls around the only
girl for me Le'ah.

But something's wrong I cannot move
around

My leg is caught it's pulling me down
But I'll keep my hands shut tight
For it they find me, they'll find the
pearls for Le'ah

And now it's over I'm awake at last
Oh, heartaches and memories from
the past

It was just another dream about my
lost love.

Hey, Le'ah Le'ah
Hey, Le'ah Le'ah
Here I go back to sleep
And in my dreams I'll be with Le'ah
Le'ah Le'ah.

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I WAS SUCH A FOOL

Canosa
Stradella

I was such a fool
To fall in love with you
I was such a fool
To think you loved me too
'Cause suddenly something happened,
Your love flickered and died
But mine, mine kept right on burning,
Then burst into a torch
Impossible to hide
I was such a fool
To think that you were mine
Here's to your new love
Let's drink a toast of sparkling wine
Oh, you taught me a lesson that's true
But wait till it happens to you
Oh, I was such a fool
To fall in love with you
Oh oh, you taught me a lesson it's
true

But wait till it happens to you
I was such a fool
To fall in love with you.

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GINA

Paul Vance

Leon Carr

Gina, Gina, I kissed you once and then
I felt so wonderful, so very wonderful
Let's do it over again
Gina, Gina, I can't remember when
I've ever felt a kiss
That made me feel like this
Let's do it over again
Look at you, look at you
So warm, so sweet, so shy
Look at me, oh, look at me
I can't believe that I'm such a lucky
guy

To have Gina, Gina, all for my very
own

It's much to wonderful

So very wonderful

To know that Gina is mine alone.

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THE CHA CHA CHA

Dave Appell

Kal Mann

Baby, baby, come on, sway me
Drive me crazy, do the Cha Cha Cha
Somethin's missin', when we're
twistin'

Let's start kissin' to the Cha Cha Cha
An' if you see me Wah-Watusi
You'd go-a ha ha ha
The Hully Gully is a-nothin'
When you compare it to the Cha Cha
Cha

So-woh, baby, comma, comma, sway me
Drive me crazy, do the Cha Cha Cha
Come on an' sing it now,
Mmm, let's start kissin' to the Cha
Cha Cha

Throw Lo-comotion in the ocean
An' I'd go ha ha ha
The Mash Potatoes ain't the greatest
When you compare it to the Cha Cha
Cha

So-woh, baby, comma, comma, sway me
Drive me crazy, do the Cha Cha Cha.
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NEXT DOOR TO AN ANGEL

Neil Sedaka
Howard Greenfield

I'm living right next door to an angel
And I just found out today
I'm living right next door to an angel
And she only lives a house away
She used to be just a skinny little girl
But all of a sudden she's out of this
world

I'm living right next door to an angel
And I'm gonna make that angel mine.

Since I saw her this morning
I'm on cloud number nine
There's a garden of Eden
At the house next door to mine
I took a look and, oh, what a shock
To find a little bit of heaven
Right on the block.

Saw her walkin' down Main Street
And I couldn't believe my eyes
It used to be such a plain street
But now it's Paradise
I feel so happy I'm feelin' so good
I'm the luckiest devil in the neighbor-
hood.

I'm living right next door to an angel
And I'm gonna make that angel mine
I can't believe that this is the girl
next door

Her funny little face isn't funny no
more

Sixteen and, oh, what a dream
Ain't it strange how she changed into
such a lovely angel.

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POPEYE (The Hitch- Hiker)

Kal Mann
Dave Appell

Popeye, standin' on the side of the
street

Hum Hitch-hike hitch-hike

Popeye, clappin' both his hands to the
beat

Hum Hitch-hike hitch-hike

Popeye, tryin' hard to thumb a ride

Popeye, tryin' but no come a ride

They go a by-yi yi yi yi, Popeye

C'mon c'mon a clap your hands an' a
thumb your thumb

That's how the Popeye dance is done.

Popeye, standin' there an' it's gettin'
cold

Hum Hitch-hike hitch-hike

Popeye, shakin' now to warm up his
soul

Hum-Hitch-hike hitch-hike

Popeye, double timin' with the thumb

Popeye, tryin' but nobody come

They go by by-yi yi yi, Popeye.

Popeye, standin' there an' it's gettin'
late

Hum Hitch-hike hitch-hike

Popeye, dancin' there an' he's movin'
great

Hum Hitch-hike hitch-hike

Popeye, sees a gorgeous chick drive by

Popeye, sees her stop an' holler hi

That lucky guy-yi yi yi yi, Popeye.

© 1962 by Kalmann Music, Inc.



All heads turned as a flashing green-eyed beauty walked through one of Hollywood's studio lots. The breeze lifted her long blonde tresses, and a smile hinting of all that is lovely, shy and voluptuous moved tenderly across her face. Here was a woman with class, charm, appeal and an innocent girlish quality all rolled up in one unforgettable package. "Who is she?" the producers cried, tripping over each other; "Somebody, stop that girl!" shouted the directors, dropping their scripts.

She stopped to tell them her name, Susan Ker Weld. Impossible to forget. "Call me Tuesday," she said. "Tuesday?" they said. "Ah, yes, of course, Tuesday. Tuesday's child is full of grace," and she walked away, graceful as you please, her name singing from their lips. "We love you Tuesday," they thought.

Tuesday's Child

When the movie moguls discovered that this queen was only sixteen, they refused to believe it. They saw her again, her hair was in a neat bun, crowning her head like a halo, her face glowing like a child, and they agreed — she was only sixteen. Wonderfully magical Tuesday could evolve from an innocent cocoon into a full blown woman at the touch of an eye pencil and the tumble of her long soft locks. Just what that doctor ordered.

She started in on a rash of publicity stunts that would make most Hollywood sex sirens blush. When she was seen with actor John Ireland, their relation was called a "Lolita Romance". Tuesday told the press "I had my first cocktail when I was five." Photographers and columnists followed her around as though she were the last actress on earth. Suddenly she changed. She pulled a Greta Garbo, and said "I want to be alone." She refused to give the press any information and practically withdrew from the limelight altogether. This got her more publicity than ever.

Tuesday, born in a Salvation Army Hospital, was never going to ask for help again. She did it all on her own, believing that the best way of getting notices was doing the "wrong thing at the right time". Unleashing her lively imagination, she encouraged gossip columnists by de-



Tuesday's most admirable quality is her command of changes in femininity. She can assume a convincing, girlish innocence, switch immediately to a lost lonely girl, or a spoiled brat and suddenly evolve into a charming, worldly coquette. This young artist is a natural, a master of moods. She is one of the most promising actresses Hollywood has seen in years.



liberately filling her interviews and normal conversation with controversial and off-color items.

The publicity paid off and she changed her powers of attention-getting once her foot was in the door. Consequently she devotes her ability full time to developing her already natural acting talent. Her command of sudden mood changes and capable switch-offs in varying degrees of feminine maturity make her one of Hollywood's most closely watched over character actresses. The roles she played in "Return To Peyton Place" and a recent "Naked City" drama with Rip Torn revealed her true artistry. At the relatively young age of eighteen, she has achieved more as an actress than all of the young stars put together and amazingly, within the course of two years. Her directors and co-workers are the first to say that she is a pleasure to work with, co-operative and sincere in her performances. Sincerity in connection with Tuesday's acting is an understatement. In her films she fills the screen, obliterating everyone else.

Acting was hard for her in

the beginning, but only because it was something she had never known before. She had been used to bright lights and peering eyes in her modeling days but actually talking and moving around before a camera was a little frightening. She found it was best to simply act like herself — thus the mysterious, worldly, yet child-like quality in her work.

Something else entirely new has come up for Miss Weld. Since she had made a name for herself she decided to cut a record. She had never sung before, so the recording session would be an entirely different experience. "All Through Spring And Summer" backed with "Are You The Boy" never got much action but Tuesday is a fighter. She says, "If this first record doesn't sell I'll do another." Actually singing is just a side line for Tuesday. Acting will always be the important part of her life.

The publicity seeking Susan Ker Weld who caused such a commotion two years ago, has achieved her goal. The time has now come for Tuesday to use her saving grace to hold that top position.

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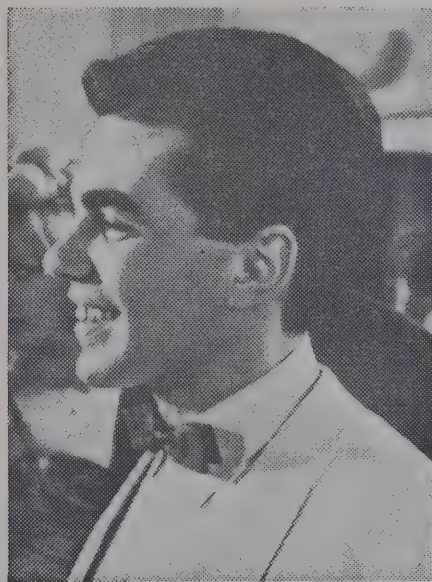


It was Saturday, six o'clock in the morning in New York City. The sun wasn't even up yet. A truck driver was getting ready to make his rounds as an out of state car load of kids pulled up and shouted to him, "Hey Man, where's The Peppermint Lounge?" The once obscure cafe on 45th street had become a household word since Joey Dee and his Starlighters opened there early in 1961. What those kids were doing there at six in the morning is hard to imagine; they probably wanted to drive by the now famous land mark just to say they had seen it. But it's a known fact that The Peppermint Lounge is packed every night with the oddest audience ever assembled under one roof. A rich executive from uptown will be dancing with a girl in a motorcycle jacket from the lower east side, or a boy from Connecticut is twisting with a girl from New Jersey. Joey Dee had put the club on the map and people traveled far to get their torsos twisting in the first club of its kind in the land.

lightful JOEY DEE

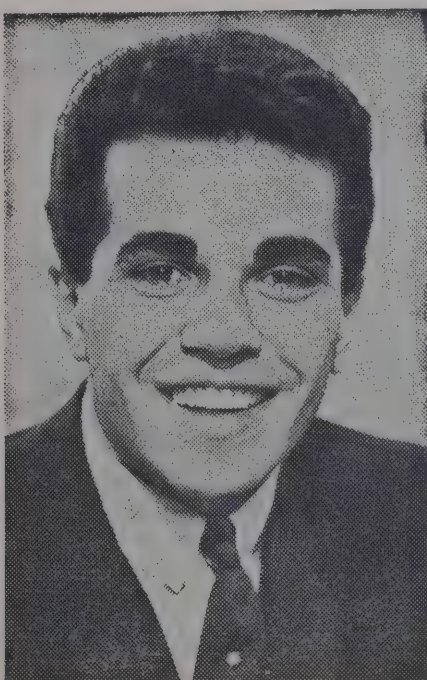


Dynamic Joey Dee has catapulted from the Twistin' Peppermint Lounge in New York City all the way over to Gay Paree — a new setting for a new sound from Joey. Scenes on these pages are from his new Columbia motion picture "Two Tickets to Paris".



In October of 1961 two noted socialites — Hope Hampton and Serge Obolensky — wandered into The Peppermint Lounge to do the twist. A society columnist, Charles Knickerbocker, happened to be present. He reported the incident and within four weeks, Dee and his group were playing at Romanoff's Restaurant in Hollywood for \$5000 a night. They were engaged to play at dinners and society affairs at New York's biggest hotels. T.V. guest shots came in bunches and Joey's record, "The Peppermint Twist" was moving toward the two million sales mark. His album "Doing The Twist At The Peppermint Lounge" was close behind his single.

Film Producer Harry Romm had his eye on this lad that was causing such a fuss. When he saw that Joey had such a big following he asked him to do a movie. A contract was signed not for one, but three movies, and Joey made his screen debut in December 1961 with "Hey Let's Twist". It was so successful that Joey was starred in the recent comedy, "Two Tickets To Paris".



Family man — Joey Dee and wife Joan have two young sons, Joey, Jr. and Nicholas.

Joey plays a singer who has an opportunity to go to Paris for a night club engagement. He wants to bring his girl Piper (Jeri Lynn Fraser) along, and her mother consents, only if they bring a chaperone and are married when they get to Paris. There is a big romantic mix-up on the boat trip when they run into some other young travelers. The film looks like another big feather in Joey Dee's bonnet of hits.

Joey is aware, however, that trends and tastes change and he is preparing for it. October record charts show the change is working, for "What Kind Of Love Is This" hit the top seller bracket, and his six-piece band has been changed to a 27 piece orchestra. Joey says "We're definitely moving away from the upbeat sound to a softer, more ballad-like style. What we do in 'Two Tickets To Paris' is a good example of where we're going in the future."

The End



Connie Stevens, star of TV's "Hawaiian Eye" series, who is also a recording and motion picture star, was among Johnny's well-wishers. Her pert and humorous comments sent Johnny into gales of laughter.



While Johnny and Eric Fleming, star of TV's "Rawhide" series, sit it out, famed disc jockey, Robert Q. Lewis, and actress, Betty Breneman, enjoy a chat behind them.

My Finest Hour

by
**JOHNNY
MATHIS**

The audience was settling as I gazed out among the 4,400 filled seats. I was told that almost half that many had been turned away. They had come here to the open air Greek Theatre in Hollywood to see my final performance.

Even though the evening was cool, I kept pulling at my collar. Nervousness comes easy when you have to face a crowd of that size.

"O. K., Johnny, it's time," and I walked slowly onto the stage. The audience exploded with applause which faded to a dead hush as I stepped up to the microphone. I announced my hit song "Gina", and was won immediately by the acclaim of the teenagers in the audience. When the last notes of the song had echoed and passed away into the night, I knew that I had been accepted.

After the show, my manager, Helen Noga, held a surprise party in my honor. There were more than 700 celebrities there to congratulate me on the completion of my week-long engagement.

The way the fans turned out to hear me — their acclaim, and then the party and the praise of all those wonderful entertainers and show business personalities — it all added up to what I will always remember as — My Finest Hour.



Beautiful Dina Merrill, shortly to be seen in the motion picture, "The Courtship of Eddie's Father", was another among the many big-name stars who came to the party.



Beverly Noga, daughter of Mathis' manager, Helen Noga, embraces famous songwriter Jimmy McHugh, another guest at the party.



Johnny and British film star Diana Dors — who lately has been very successful as a supper club singer — find much to laugh about as they survey the star-studded scene.

★ BIG GIRLS DON'T CRY

BOB CREWE BOB GAUDIO

Big girls don't cry (they don't cry)
Big girls don't cry (who said they
don't cry)

My girl said goodbye (my, oh, my)

My girl didn't cry (I wonder why)

(Silly boy) told my girl we had to
break up

(Silly boy) thought that she would
call my bluff

(Silly boy) when she said to my
surprise

Big girls don't cry

Big girls don't cry (they don't cry)

Big girls don't cry

(Who said that they don't cry)

Big girls don't cry.

Maybe I was cruel (I was cruel)

Baby, I'm a fool (I'm a fool)

(Silly girl) shame on you, your mama
said

(Silly girl) shame on you, you told a
lie

Big girls do cry.

Big girls don't cry (they don't cry)

Big girls don't cry

(That's just an alibi)

Big girls don't cry.

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★ RETURN TO SENDER

OTIS BLACKWELL WINFIELD SCOTT

Return to sender, return to sender

I gave a letter to the postman

He put it in his sack

Bright and early next morning

He brought my letter back

She'd wrote upon it

Return to sender, address unknown

No such number, no such zone

We had a quarrel, a lover's spat

I write I'm sorry

But my letter keeps coming back

So then I dropped it in the mailbox

And sent it special D.

Bright and early next morning

It came right back to me

She'd wrote upon it

Return to sender, address unknown

No such person, no such zone

This time I'm gonna take it myself

And put it right in her hand

If it comes back the next day

Then I'll understand the writing on it.

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★ SHERRY

BOB GAUDIO

Sherry baby, Sherry baby

Sherry can you come out tonight,

Come, come, come out tonight

Sherry baby, Sherry baby

Sherry can you come out tonight.

Why don't you come on to my twist

party,

Come on where the bright moon

shines

Come on we'll dance the night away,

I'm gonna make you mi-yi-yi-yine.

Sherry baby, Sherry baby, Sherry can
you come out tonight,

Come, come, come out tonight

Come, come, come out tonight

You better ask your Mama,

Sherry baby

Tell her ev'rything's all right

Why don't you come on

Put the red dress on

Come on mmmmm you look so fine,

Come on move it nice and easy

Girl you make me lose my mind

Sherry baby, Sherry baby

Sherry can you come out tonight

Come, come, come out tonight.

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Breathes there a woman who has not faced the nightly hair-setting session with a deep sigh?

Unless you are blessed with naturally curly locks — and those gals are few — hair-setting chores become tedious, especially during Fall when social activities begin building towards their holiday peak.

Is there hope for the "pin-up" girl? Mr. George Perrone, noted hair stylist says "Yes." Follow his suggestions for keeping "nightly pin-ups" few and far between without sacrificing a professional looking coiffure during your active social season.

be a PIN-UP girl!

Beautiful hair starts with healthy hair. Proper diet, enough sleep and meticulous cleanliness are as important for your coiffure as they are for your complexion. Spare the brush and spoil the set. Daily brushing keeps hair sparkling and subservient to your comb.

Shampoo at least once every seven to ten days — as soon as hair starts looking limp and lifeless. After shampooing, towel dry with vigorous rubbing and prepare the tools you'll need for your set.

A good style setting lotion is a must. Until recently, such preparations were only available for use in beauty salons. Now, the home "pin-up" girl can take advantage of them. There are lotions containing a special ingredient to give a soft, yet firm set which lasts longer than a "water set". Apply the preparation directly to the hair after drying.

Then you're ready to set. Rollers will help you achieve best results with current styles — whether you prefer the modified or extreme for casual or dress occasions.

According to Mr. Perrone, there are six important setting points to remember for a professional looking hair style:

1. Always section hair with an even part.
2. Bring hair straight up, not out.
3. Bring roller to edge of hair (style setting lotion will help hair cling to roller, thus eliminating the need for end papers) and roll all the way down to scalp.
4. Take small amounts of hair for each roller; approximately $\frac{1}{4}$ -inch at each side of roller should be seen.
5. Place rollers very close together so that no space can be seen between them.
6. Make sure that hair is completely dry before unwinding rollers.

When you're ready to comb-out, brush vigorously up and away from your face, preferably with a natural bristle brush to stimulate the scalp's natural oils and help give body to the hair.

"Teasing", a technique we see beauty operators use to make hair behave — is easy to do before your own mirror. Simply hold each strand straight up from your head and, using a fine comb, gently comb the back of the strand toward the head.

Repeat the process with each strand and then gently brush the top layer of hair into the desired position.

With the flip of a curl, or the twist of a wave you can design any casual or formal hair style . . . and practice will make perfect.



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| 11. So Many Ways | 34. O Dio Mio | 57. Dreamin' | 83. Where The Boys Are |
| 12. Unforgettable | 35. I Love The Way | 58. Kiddio | 84. Good Time Baby |
| 13. Why | You Love | 59. Ta Ta | 85. Pony Time |
| 14. Go Jimmy Go | 36. Tall Oak Tree | 60. Yogi | 86. I Don't Want To Cry |
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| St. Bernadette | 38. When You Wish | 62. Georgia On My Mind | Forever |
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| 19. Beyond The Sea | 41. Cradle Of Love | 66. Poetry In Motion | 91. Your One And |
| 20. Where Or When | 42. Let The Little | 67. Wonderland By | Only Love |
| 21. Let It Be Me | Girl Dance | Night | 92. Alley Oop |
| 22. What In The World's | 43. You Can Depend | 68. Ruby | 93. I'm Sorry |
| Come Over You | On Me | 69. Good Luck Charm | 94. That's All You Gotta |
| 23. Baby You Got | 44. Some Kind Of | 70. Slow Twistin' | Do |
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★ CHAINS

JERRY GOFFIN

CAROLE KING

Chains, my baby's got me locked up in chains
And they ain't the kind that you can see
Woh, it's chains of love that got a hold on me
Yeah, chains, well, I can't break away from these chains
Can't run around 'cause I'm not free
Woh, these chains of love won't let me be, yeah.

Now believe me when I tell you I think you're fine
I'd like to hold you
But, darlin', I'm imprisoned by these chains
My baby's got me locked up in chains
And they ain't the kind that you can see
Woh, it's chains of love that got a hold on me, yeah.

I wanna tell you pretty baby
Your lips look sweet
I'd like to kiss them
But I can't break away from all these chains

Chains of love
Chains, chains of love
Chains, chains of love.
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★ MY DAD

BARRY MANN

CYNTHIA WEIL

He wasn't much in the eyes of the world
He never made history
No, he wasn't much in the eyes of the world
But he was the world to me
My dad, now there was a man
To me he was ev'rything strong
He couldn't do wrong, my dad
My dad, now he'd understand
When I had some troubles to share
He'd always be there, my dad
Though I was small, I felt ten feet tall
When I walked by his side
Ev'ryone would say, "That's his son"
And my heart would burst with pride
My dad, oh, I loved him so
And I only hope that someday
My own son will say my dad.
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★ WALKING IN THE FOOT- STEPS OF A FOOL

HOWARD GREENFIELD

JACK KELLER

With my eyes wide open
I can see the danger sign
You broke the heart before me
And now you're after mine
With ev'ry kiss I take a step
That puts me next in line
I'm walking in the footsteps of a fool
He gave you all his lovin'
And you paid him back in tears
Now he's countin' heartaches
Among his souvenirs
I beg my heart to listen
But my heart never hears
I'm walking in the footsteps of a fool
I just can't help my helpless heart
From reaching out to you
I'm headed for a heartbreak
And there's nothing I can do
I know I shouldn't love you
And I know I shouldn't stay
I'm walking in his footsteps
But I can't turn away
Tomorrow I'll be cryin'
The tears he cries today
I'm walking in the footsteps of a fool.
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★ MAMA SANG A SONG

BILL ANDERSON

I get to thinkin' lots of times
About back when I was a lad
Of the old home place where I grew up
Of the days both good and bad
My overalls were hand-me-downs
My shoes were full of holes
I use to walk four miles to school every day
Through the rain, the sleet and the cold
I've seen the nights when my daddy would cry
For the things that his family would need
But all he ever got was a bad land farm
And seven hungry mouths to feed
And yet, and yet, our home fire never flickered once
'Cause when all these things went wrong
Mama took the hymn book down and mama sang a song.

I've been rocked to sleep many a night
To the tune of "What A Friend"
It would come morning and "Rock Of Ages"
Would wake me gently once again
And then daddy would reach up
And he'd take the Bible down and he'd read it
Read it loud and long
And I always felt that maybe
Our home was blessed when daddy would say
"Mama, sing a song".

Sister left home first, I guess
And then Bob and then Tommy and then Dan
Mother and dad's hair was turning white
And I had to be my mama's little man
But as soon as my daddy's back grew weak
My mother's faith just grew strong
And those were the greatest days of all
When mama sang a song.

I guess the house is still standing
I don't get to go back much anymore
No voice is left to fill those halls
And no footsteps to grace the floor
For you see, my mother sings in heaven
Now around God's golden throne
But I'll always believe that this world
Is a better place
Because one time my mama sang a song.

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★ MAGIC WAND

CLAUDE JOHNSON

I wish I had a magic wand
I would touch your arms
So they could hold me
Fairy tales all come true
Oh, how I wish I had you
Doo-bee, doo-bee wah
I wish I had a magic wand
I would touch your lips
And you would kiss me
You would give me your heart
We could never, ever part
I wish I had the powers of a lover
No rabbit's foot, no tea leaves for me
I would throw away my fourleaf clover
I would leave it up to destiny
I wish I had a magic wand
You would be the first one that I run to
You would love me like I love you
If I had a magic wand.
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★ ESO BESO (That Kiss)

JOE SHERMAN

NOEL SHERMAN

Eso beso, ooh, that kiss
Eso beso, ooh, that kiss
It's got something
Don't know what
But whatever it's got
It's got a lot
When we samba close like this
Ay, caramba, need that kiss
Hold me closer and we'll soar
For the samba is the swingin'est way to
make amor
As we dip and sway
And we caress this way
The samba seems to say
Love is here to stay
Like the samba sound
My heart begins to pound
I go off the ground
To where I'm poco loco
Eso beso, ooh, that kiss
Eso beso, ooh, that kiss
Kiss me much-o and we'll soar
And we'll dance the dance of love
forevermore.

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★ HE THINKS I STILL CARE

DICKEY LEE LIPSCOMB

Just because I asked a friend about
him
Just because I spoke his name some-
where
Just because I rang his number by
mistake today
He thinks I still care.
Just because I haunt the same old
places
Where the memories of life linger
everywhere
Just because I'm not the happy girl I
used to be
He thinks I still care?
But if he's happy thinking I still need
him
Then let that silly notion bring him
cheer
But how could he ever be so foolish
Oh, where could he get such an idea
Just because I asked a friend about
him
Just because I spoke his name some-
where
Just because I saw him, then went all
to pieces
He thinks I still care.

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★ RIDE

DAVE LEON

JON SHELTON

Let's Pony again
Git it, git it, git it
I'm gonna get on my pony and ride
Ride, ride
I'm gonna get on my pony and ride
Till you're by my side
You can shake, shout, slop 'n' slide
You can run, fly, try to hide
I'll ri-i-i-ide
Till you're by my side.

I'm gonna get me a lasso and ride
Ride, ride
Yeh, I'll be swingin' a lasso and ride
Till you're roped and tied
You can shake, shout, slop and slide
You can jump, stomp right in stride
I'll ride
Till you're roped and tired.

Well, get it, git it, Pony, baby
Shake it crazy
Come on and Pony with me.

I'm gonna get on my pony and ride
Ride, ride.

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★ I CAN'T HELP IT (If I'm Still In Love With You)

HANK WILLIAMS

Today I passed you on the street
And my heart fell at your feet
I can't help it
If I'm still in love with you
Somebody else stood by your side
And he looked so satisfied
I can't help it
If I'm still in love with you.

A picture from the past came slowly
stealing
As I brushed your arm and walked so
close to you
Then suddenly I got that old time
feeling
I can't help it
If I'm still in love with you.

It's hard to know another's lips will
kiss you
And hold you just the way I used to do
Oh, heaven only knows how much I
miss you
I can't help it
If I'm still in love with you.

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★ DON'T HANG UP

DAVE APPELL

KAL MANN

Don't hang up, don't hang up
Don't hang up like y' always do
I know you think I was untrue
Lemme explain the facts to you
Don't hang up
Give me a chance
Or our romance is through.

Don't hang up, don't hang up
I took a walk with Mary Lou
We went around to visit Sue
She had some boys I never knew
Don't hang up
They took a ride
So, baby, I went too.

We stopped at the record hop
I had to be a sport
We stomped and we did the slop
Then you walked in
And I was caught.

Don't hang up, don't hang up
'Cause you got some explainin' too
Who was that chick I saw with you
So talk fast like you always do
Don't hang up
Y' got one chance
Or our romance is through.
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★ LOVERS BY NIGHT, STRANGERS BY DAY

NEVAL NADER

JOHN GLUCK, JR.

Darling, hold my hand
Let me know that you understand
That 'til I'm free
From the girl who loves me
We must be secretly lovers by night
Strangers by day
'Til the time you can be in my arms
endlessly
Lovers by night, strangers by day.

She's been good to me
And she gets hurt, oh, so easily
So 'til I tell her it's all over
Stay with me
Let's still be lovers by night
Strangers by day
'Til we walk, walk as one
Hand in hand in the sun
Lovers by night, strangers by day.

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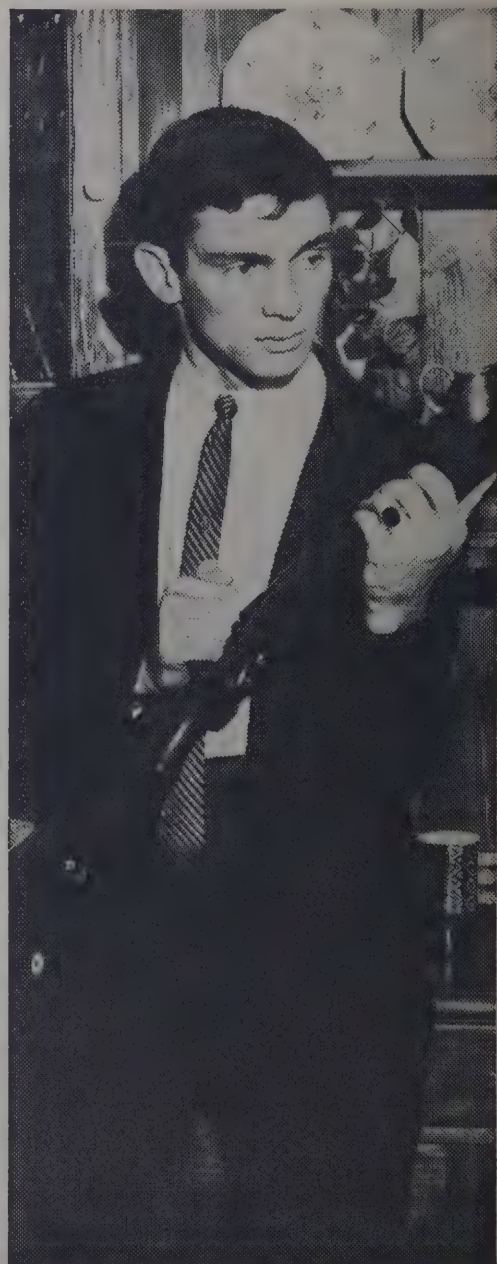
GENE PITNEY

by

Few people know the real me. Since I have become an entertainer, I am judged as such. People are still human beings whether they're entertaining or not. The public looks at the world of show business as something way out there, but it isn't. It's right here next to everybody; and entertainers are the same as anybody else. You can't look up to a singer as some sort of God, because he's not, he's just another guy, like you. Contrary to what most people think, I do not have my whole life planned out for me. Right now I'm thinking about the future, because, frankly, I don't know if I want to remain in my present category.



I was born in the country. My favorite pastime is walking through the woods alone with my rifle, my dog and my thoughts. As a young boy, I loved to trap and had great ambitions of becoming a big game hunter, a taxidermist or a guide. Now, I am so tied up with a schedule that I can't do the things I used to do, but every chance I get, I head for the wide open spaces. The big cities that I have to work in are fine, as long as I stay for only a day or two, but any longer than that and I get restless. The city makes me lonely and I begin to hear the rustle of leaves, and the whisper of the woods calling me home.



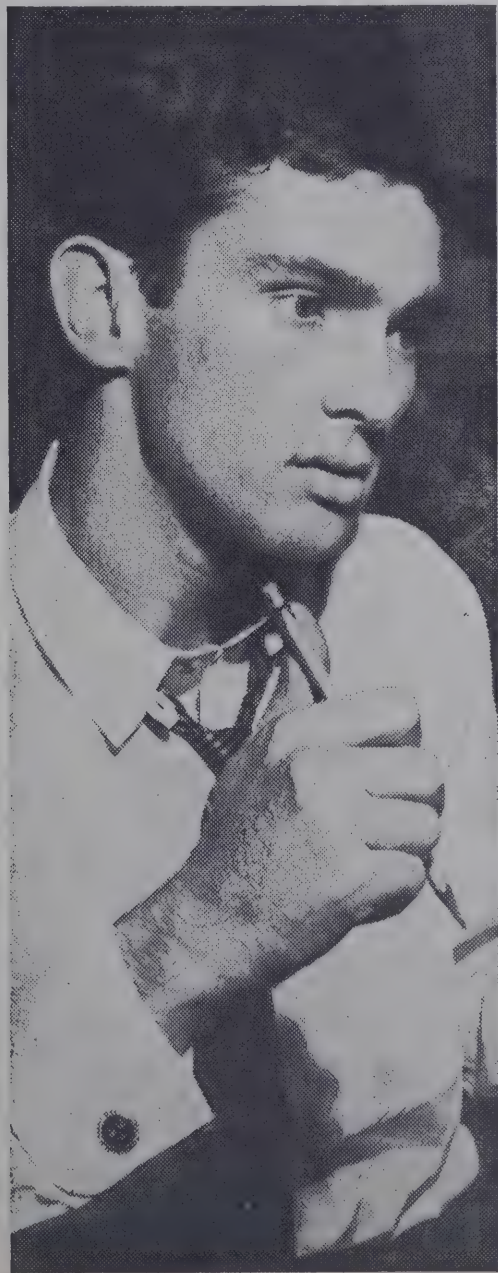
W H I T O T

When choosing songs to include in my repertoire, I listen to a wide variety of artists on records. I find that primitive singers, such as Leadbelly, are very difficult to interpret, so I leave them alone. Pretty soon I'll do an album of folk tunes, accompanying myself with guitar. I want to get across to the adults as well as the teens, so I'm concentrating on folk tunes and movie themes. It's not in the rock and roll groove; it's a little more involved. I could lose by doing this, but I'll have to gamble on it. I have to admit I enjoy writing and recording commercial songs. I also enjoy listening to classical music.



S A D O R S S O R U

I have never had any formal schooling in music. You just feel when you're adept in certain subjects. Some things come easy to you. Reading and writing music happen to come easy to me. It was a gift, and I'm gratefully trying to improve it through practice and work. I've finally developed my own style. I never copy anybody. I won't sing anyone else's material unless I'm sure that I can give it an honest interpretation. Some of the songs I have written were for other singers. "Hello Mary Lou" for Rick Nelson, "Tear From Heaven" for Steve Lawrence, "He's A Rebel" for the Crystals, and many more.



I had been home in Rockville, Connecticut, visiting my mother and was on my way to New Haven for an appearance on Connecticut Bandstand. I was driving alone. Being alone always gives you time to think out those problems that invade your dreams. My "ghosts" are not unlike those that haunt other young performers. I am successful now, but maybe just for this moment of the "trend". I feel that my talent is maturing, but so far I have known nothing but the teen market. Everything I've done has been geared for teen response. I turned twenty-one in February, and I'm not going to get any younger. The teens, too, will grow older, and so will their taste in music. It's a frightening experience to decide what changes should be made. Everything that I've built up could crumble, or I could fashion a fine future for myself — if I choose the right path.

These thoughts have been bothering me more and more, and there is so little time to think.

I sat in the front office of the TV studio and the receptionist paged Mike Warren over the P.A. system. I thought back to the first time I did a show like this. I had to mouth the lyrics to my new song. Somebody played the flip side of the record I was supposed to do and without thinking I mouthed the lyrics to the other song. It was about the most embarrassing thing that ever happened to me. I hope it won't ever happen again.

I just had time for a quick shave and a change of clothes in the dressing room before I went on. I still get a little nervous before these appearances. I tried to relax and took a few deep breaths as I walked down the hall into the studio. Warren had already signed on, and the kids greeted me with spontaneous screams as I walked in. I hadn't expected all that noise, and it made me twice as nervous. I looked at the crowd and wondered if they cared about a performer's doubts. I wondered if they understood how much I feared the decision I would have to make. They listened to my song, they watched me; everything went fine for the few minutes that I was in touch with them. What did my fans think when I wasn't near them? The right record was played — "Only Love Can Break A Heart" — and I "sang" the right lyrics. They crowded around me for autographs when I finished the song. Then it was all over.

I walked back to the dressing room with the clamor from the studio fading behind me. Once again I was alone, and the doubt settled over me. The kids gave me a great reception, but what do the adults think of me? Recently I did some movie themes to see if I could get some adult response. It's hard to tell what they think. I'll have to do more work outside of the popular rock groove, yet do something that will satisfy myself, as well as adults and the younger listeners. I had to talk to somebody.

The editor of HIT PARADER, Pat Masulli, lived close by. I gave him a call, and he invited me up to see him. When I walked in, Pat was discussing plans for a hunting trip with his associate, Ernie Hart. I have always loved hunting. As a young boy, I tramped through the woods around my home hunting and trapping. In fact, I had ambitions of someday becoming a hunting guide in some northern wilderness. We looked at his rifles, and reminisced about our favorite hunting experiences. It was such a beautiful day that we almost packed up and left for the Maine woods right then.

I told them that even though I am sure of my ability as a composer and singer, I wonder if this is the field that I am best suited for. My doubts had gone so far that I even thought of leaving the music field altogether. Lately I'd been wondering what potential movies could offer in my area of expression. I have never done any acting at all, but I think I would feel very much at ease playing a movie role. I wouldn't want to sing in movies, just straight drama.

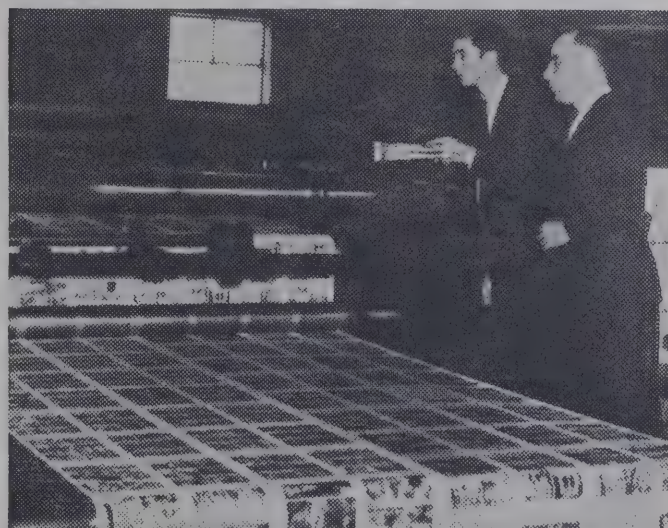
Mister Hart made some pertinent remarks about the folk music trend. A guitar was produced and I felt right at home after I'd strummed it a few times. I started seriously considering a folk album I have vaguely thought about for a long



I arrived at the studio on schedule. Soon it was my turn in front of the television cameras. After my number I found myself signing autographs as fast as I could. I was sitting on top of the world! But suddenly it ended. The applause was over and I was left in my dressing room with only my doubts for company.



I was introduced to the publishers of *Hit Parader*, Mr. John Santangelo and his son Charles. They took me on a guided tour of the Plant. One of the printing presses really fascinated me. It was so gigantic we were able to climb the cat-walk and watch thousands of feet of paper speed by under us.



As I left the building I felt more confident about the future. This had been an important day for me.

time, as I sang "Jamaican Farewell" and an old folk tune, "Tower Tall". I decided right then to do that folk album with my own guitar accompaniment. Pat and Ernie assured me that this would ease me into a good musical area, because all age groups like and appreciate folk music.

Soon, a wonderful thing began to happen. Relaxed conversation over hot coffee; quiet assurances and experienced opinions began to chase the confusion away. One point was stressed over and over again. "The important thing to do in life is to live it fully . . . unafraid and honestly!"

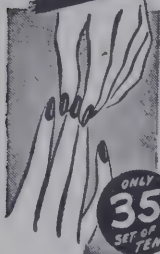
Our talk was interrupted by a call from the HIT PARADER office. The editors had to leave immediately, and I asked to tag along.

I had no idea what was in store for me. The afternoon was unforgettable. The publishers guided me through the printing plant. Mr. Santangelo explained everything to me, and there was one machine in particular that fascinated me. The machine itself cost \$750,000, and it turns out 40,000 color magazines in an hour. It's gigantic. 18' high and almost 44' long, and I could climb up the side like it was a ship. There was a catwalk on top like a ship's deck and looking down I could see thousands of feet of paper speeding through rollers right under my feet. I sure would like to meet the guy who dreamed that up. I bet he had a lot of decisions to make before he finished it. Probably a lot more involved than mine. Everybody has decisions to make, problems to solve. Sooner or later, everybody comes to a crossroad.

It was time for me to return home. I left the building and began the long drive back. Once again I had time to think, but now I felt confident, I had come to the crossroads and found the right path.

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★ ONLY LOVE CAN BREAK A HEART

BURT BACHRACH

HAL DAVID

Last night I hurt you
But, darlin', remember this
Only love can break a heart
Only love can mend it again
You know I'm sorry
I'll prove it with just one kiss
Only love can break a heart
Only love can mend it again
Give me a chance to make up for
The harm I've done
Try to forgive me
And let's keep the two of us one
Please let me hold you
And love you for always and always
Only love can break a heart
Only love can mend it again.
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★ AND HEAVEN WAS HERE

DEE ERVIN

CONNIE ST. JOHN

I thought that I had been kissed
But never like this
Then I kissed you
And heaven was near
But then you kissed me
And heaven was here
Oh, yeah, and heaven was here.

I thought that I had been loved
But never like this
Then I loved you
And heaven was near
But then you loved me
And heaven was here
Oh, yeah, and heaven was here.

I thought that I knew all about life
But never like this
Then I held you
And heaven was near
You said you'd be mine
And heaven was here
Ev'ry day I love you more
And more and more and more
Ev'ry day I need you so
Like, like never before.
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★ THE WORLD KEEPS CHANGING

DAVE BARTHOLOMEW

PEARL KING

Yes, the world keeps changing all the
time
Man is lost who's got the one track
mind
You know-a you don't have to be a
millionaire
A just want-a something in this world
to share
'Cause the world keeps changing all
the time
It is a-known that time we spun the
one
Man is lost, there' a-nothing else but
a-fun
When all your friends are gone, a yes
That's when you know you been doing
wrong
'Cause the world keeps changing all
the time
Well, you know you're never too old
to learn
It's too late if you wait 'til you get a
burn
So, take a hint from me
Yes, don't wait 'til you get up a tree
'Cause the world keeps changing all
the time
You know, know, know, know
The world keeps changing all the time
Mm, the world keeps a-changing all
the time.
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★ CHILLS

GERRY GOFFIN

JACK KELLER

Chills running up and down my spine
Woh, I get 'em every time that I feel
your lips on mine
Chills colder than the north pole
Creeping down into my soul
Till I lose my self control
Oh, what a feeling
It's like a roller coaster ride
You say you love me
And my heart starts to pound inside.
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★ WHERE DO I GO

JERRY GOFFIN

CAROLE KING

Where do I go after you go away
Nobody else can thrill me like you do
Who do I turn to after you turn me
down

What do I have to look forward to
Johnny is so good looking
Yeah, Jimmy's got a brand new car
Jerry's got lots of money
But I wouldn't trade you for a movie
star.

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★ GIVE ME BACK MY HEART

PAUL ANKA

Now that all is over
And you've found somebody new
There is just one favor
I must ask of you
Just this once, be good to me
Before the teardrops start
I beg of you, my darling
Just give me back my heart.

I remember how we loved
And all the plans we made
And like the evening sunset
All our dreams must fade
I remember, oh, so well
It seems like yesterday
But now that all is over
There is something I must say
Give me back my heart, my love
It's the only one I own
Without it deep inside of me
I am lost and all alone
I understand just how you feel
And why we had to part
So understand me, like I do you
And give me back my heart.
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★ STRANGER IN MY ARMS

GERRY GOFFIN

CAROLE KING

Oh, baby, I gotta tell you
I'm feelin' mighty blue
Oh, baby, why don't you treat me
The way you used to do
When I talk to you
You got nothin' to say
When I reach for you
You just push me away
When I need you with me
You don't wanna stay
I'm losing you more each day
Oh, lately, yeah, lately
You're like a stranger in my arms
Oh, tell me
Just what has happened
To the guy I used to know
Oh, tell me where's the affection
You always used to show
When I kiss your lips
They're not mine to share
When I look at you
You don't know I'm there
You've been treatin' me
Like you don't even care
Oh, baby, it just isn't fair
Oh, lately, yeah, lately
You're like stranger in my arms.
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★ KEEP YOUR HANDS OFF MY BABY

JERRY GOFFIN CAROLE KING

We've been friends for, oh, so long
I let you share what's mine
But when you mess with the boy I love
It's time to draw the line
Keep your hands off my baby
I ain't gonna tell you but one more time

Woh, keep your hands off my baby
Girl, you get it through your head
That boy is mine
I don't mind when you lend my clothes
My jewelry and such
But, honey, let's get something straight
There's one thing you don't touch.

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★ DO YOU LOVE ME?

BERRY GORDY, JR.

You broke my heart 'cause I couldn't dance

You didn't even want me around
And now I'm back to let you know
I can really shake 'em down

Do you love me? (I can really move)
Do you love me? (I'm in the groove)
Do you love me?

(Do you love me now that I can dance?)

Work, work (work it on, baby)
Work, work (I'm gonna drive you crazy)

Work, work (with a little bit of soul now)

Work, now I can mash potatoes
I can do the twist
Tell me, baby, do you like it like this
Tell me, tell me, do you like it like this?

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★ THE LONGEST DAY

PAUL ANKA

Many men came here as soldiers
Many men will pass this way
Many men will count the hours
As they live the longest day.

Many men are tired and weary
Many men are here to stay
Many men won't see the sunset
When it ends the longest day.

The longest day, the longest day
This will be the longest day
Filled with hopes and filled with fears
Filled with blood and sweat and tears
Many men, the mighty thousands
Many men, to victory
Marching on right into battle
In the longest day in history.

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★ WHERE DO YOU COME FROM?

RUTH BATCHELOR BOB ROBERTS

Where do you come from?

Tell me who you are

Do you come from another world?

Or from some distant star?

Where do you come from?

Are you what you seem?

Are you real, are you standing there

Or is it just a dream?

Tell me more about yourself

Do you feel the way I feel?

Are you just a vision

Or are you really real?

Where do you come from?

Angel, won't you say?

Tell me all that there is to know

And tell me that you'll stay.

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★ HE'S A REBEL

GENE PITNEY

See the way he walks down the street
Watch the way he shuffles his feet
Oh, how he holds his head high
When he goes walkin' by
He's my guy
When he holds my hand
I'm so proud

'Cause he's not just one of the crowd
My baby's always the one
To try the things they've never done
And just because of that
They say he's a rebel
And he'll never ever be any good
He's a rebel
'Cause he never ever does what he should

Well, just because he doesn't do
What ev'rybody else does
That's no reason why
I can't give him all my love
He is always good to me
Always treats me tenderly
He's not a rebel
No, no, no, he's not a rebel
No, no, no, not to me.

If they don't like him that way
They won't like me after today
I'll be standing right by his side
When they say he's a rebel
And he'll never ever be any good.
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★ CLOSE TO CATHY

EARL SHUMAN

BOB GOODMAN

I'm so close to Cathy
I know just what she's dreaming of
She always calls me up to tell me
Ev'ry time she falls in love
I'm so close to Cathy
I know her ev'ry tender sigh
She loves to cry upon my shoulder
Always for some other guy
But why can't she see
The one true lasting love in her life should be me

Oh, I'm so close to Cathy
Just hoping she'll be mine someday
Till then I'll only walk beside her
Close, but, oh, so very far away
As close as anyone can be
And I'll stay close to Cathy
Hoping someday she'll feel close to me.
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★ THE QUIET ONE

BOB ELGIN

KAY ROGERS

The quiet one, the quiet one
Watch out for those quiet ones
Her eyes are busy searching the crowd
She'll steal your lover if she's ever allowed

I turned away for a moment
And she stole your love from me
The quiet one, the quiet one
Watch out for the quiet one
I never gave her more than a thought
I never dreamed of the trouble she brought

In her quiet way last night she stole
your love from me

You'd never think to look at her
The danger her smile could hold
Who'd ever dream she'd make a love
warm as yours

Suddenly turn ice cold
I tell you those quiet ones, watch out for them

They'll break your heart again and again

I turned away for a moment and, oh
So heartlessly, so heartlessly
The quiet one, the quiet one stole your
love from me

The quiet one, the quiet one
Watch out for the quiet one.

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MAN**

ROY ORBISON

Hey, now you better listen to me
everyone of you
We've got a lotta, lotta, lotta work to
do
Forget about your women and that
water can
Today you're working for a man.

Well pick up your feet
We've got a deadline to meet
I'm gonna see you make it on time
Oh don't relax I want elbows and
backs
I wanta see everybody from behind
'Cause you're working for the man
Working for the man.

You gotta make him a hand
Working for the man
Oh, I'm pickin' 'em up and layin' 'em
down
I believe he's gonna work me into the
ground
I pulled to the left and I heaved to the
right
I oughta kill him but it wouldn't be
right
'Cause I'm working for the man
Working for the man.

I gotta make him a hand
Working for the man
Well the boss's daughter sneaks me
water
Everytime her daddy's down the line
She says meet me tonight, love me
right
And everything is gonna be fine
So I slave all day without much pay
But I'm just a bidin' my time
'Cause the company and the daughter
you see
They both gonna be all mine
Yea, I'm gonna be the man
Gonna be the man
I gotta make him a hand
If I'm gonna be the man
Working for the man
Working for the man
Working for the man
I gotta make him a hand, working for
the man.

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**★ DON'T ASK ME TO
BE FRIENDS**

JACK KELLER

GERRY GOFFIN

After all we've been to one another
How can we become like sister and
brother
Darling, I beg of you
If our love is thru, ask me to forget
you
But don't ask me to be friends
Wanting you so badly, needing you like
this
How could I just look at the lips
I'm forbidden to kiss
If there's someone else, don't let me
see him
'Cause I'll spend my life wishing I
could be him
Darling, I beg of you
If your love is thru, ask me to forget
you
But don't ask me to be friends
After bein' the one that you took pride
in
I just couldn't be the friend you con-
fide in
If you must give your heart to somebody
new
Ask me to forget you
But don't ask me to be friends.
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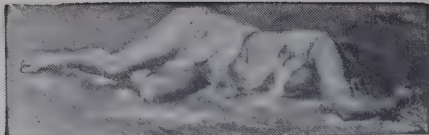
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★ GO AWAY, LITTLE GIRL

GERRY GOFFIN CAROLE KING

Go away, little girl, go away, little girl

I'm not supposed to be alone with you
I don't belong to you
So you can't belong to me
Just make up your mind, our love can never be

Oh, go away, little girl, go away, little girl

It's hurting me more each minute that you delay

When you are near me like this

You're much too hard to resist

So, go away, little girl, before I beg you to stay.

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★ GETTING READY FOR THE HEARTBREAK

LOCKIE EDWARD LAURENCE WEISS

Closed up all my windows

So no one could see

Even told the mailman to pass by me

'Cause my lover is coming today

And I know what he's gonna say

So I'm getting ready for the heartbreak

I'm getting ready for the heartbreak

Last night he saw me walking

It was much too dark to see

The guy I was holding hands with

Meant nothing to me

But now my tears are falling like rain

And I'm starting to feel the pain

I'm getting ready for the heartbreak

I'm getting ready for the heartbreak

There's no use in carrying it on

Pretty soon our love will be gone

I'm getting ready for the heartbreak

I'm getting ready for the heartbreak.

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★ GIVE ME COURAGE

CHICK CARLTON

Had a lover 'bout a year ago

When it was over it hurt me so

You came along and I must confess

Without your love I'm so a mess

You got something I can't see

You got a strangle hold on me

You send my soul with your finger-tips

You clear my heart with your eager lips

If you leave, I guess, I swear

I'd follow you, baby, anywhere

Give me courage to see me through

Give me courage for I need you

Lord, give me courage, I need you

Give me courage, I need you

Give me courage, I need you

When I'm in trouble, trouble deep

Then my burdens get too heavy to

keep.

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★ MORNING, NOON AND NIGHT

DAVE BARTHOLOMEW

Seven days and seven nights

You been gone and that ain't right

Morning, noon and day and night

I tried to face this fight

Down, down, down and sinking

Like a ship that's lost at sea

Please, won't somebody try and help poor me

Seven days and seven nights

My telephone didn't ring

Morning, noon and day and night

Lose my heart and sing

Mm, and now that I lost you

There's a-nothing I can do

The things in this big world

Darling, I can do without-a you

Now, now, now that I lost you

There's nothing a-nothing I can do

But this is a big, a big-a wide world.

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★ IN-BETWEEN TEARS

LUTHER DIXON

BOB BLANK

KAY ROGERS

You've got me crying every morning

Crying half the night

You cut me off without a warning

And, baby, that's not right

But all that's gonna change

I'm gonna rearrange it, dear

I'm gonna get me some laughing

Get me some loving in, in-between tears

I leave the teardrops on my pillow

And take myself downtown

And you won't see no weeping willow

When I start moving 'round

I'm gonna find somebody new

And my blues will disappear

I'm gonna get me some laughing

Get me some loving in, in-between tears

If I cry again, no one's gonna see

I'm not gonna show it

No one's gonna know it but me

I'm gonna change my way of living

All because of you, you

And I'll be taking 'stead of giving

Like you used to do

I'll find a thrill or two

There's still a few good years for me.

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★ WHY CAN'T HE BE YOU

HANK COCHRAN

He takes me to the places you and I

used to go

He tells me over and over that he loves me so

He gives me love that I never got from you;

He loves me too, his love is true

But why can't he be you.

He's not the one who dominates my mind and soul

And I should love him so 'cause he loves me, I know

But his kisses leave me cold.

He never fails to call and tell me I'm on his mind

And I'm lucky to have such a guy I hear all the time

He does all the things that you would never do;

He loves me too, his love is true

But why can he be you.

He sends me flowers, calls on the hour to prove his love

And my friends say when he's around I'm all he speaks of

He does all the things that you would never do;

He loves me too, his love is true

But why can't he be you.

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★ RUMORS

HOWARD GREENFIELD HELEN MILLER

Ev'ryone in town just wants to put me down

With their rumors, rumors

They've been telling you that your baby's been untrue

But it's rumors, rumors

People love to talk, let them have their say

They can take a walk, we'll make out okay

Darling, this you must believe

I would never, never leave you

People jealous of a boy and girl in love

Started rumors, rumors

Don't believe a word of those silly things you heard

They're just rumors, rumors

Let the rumors fly, you'll find by and by

Deep within my heart you're the only one

That I adore

So don't believe the rumors anymore.

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 entertainer would envy, that's Ann Marie, a Frank Sinatra protege on
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 This cute little dark-haired doll has TALENT. Watch her skyrocket. And
 remember the name, it's . . . ANN MARIE.

 Word being passed around the record industry that the Twist is "out"
 and the Brazilian beat, Bossa Nova, is "in" . . . a kind of jazz samba.

 Ann-Margret and Eddie Fisher a romantic item? What does that Fisher
 boy have that I wouldn't give my eye-teeth for?

 Phenomenal rating jump for Nat "King" Cole's "Rambling Rose" al-
 bum. From 99th to 20th spot on BMW charts in one week.

 Independent record producing companies are big business today. Yes-
 terday . . . nothing. Indies responsible for many of the refreshing new
 sounds recorded by veteran singers who had become sound-static.

 Everybody . . . but, Everybody, has recorded, "What Kind Of A Fool
 Am I", including Sammy Davis Jr., Robert Goulet, Vic Damone.

 Charlie Manna, comedian famed for his astronaut routine, "I Want My
 Crayons", currently featured as self in Len Starr's nationally syndicated
 cartoon strip, "On Stage". A first for a funnyman.

 Rush of new shows to Broadway for the coming season . . . "Oliver",
 "Stop The World — I Want To Get Off", "A Thousand Clowns", and
 Irving Berlin's, "Mr. President". The latter went big in Boston. The
 score was grooved by Archie Bleyer on a Cadence single.

 The final curtain for "My Fair Lady", greatest musical comedy hit in
 theatrical history. Over \$20,000,000 take in 7 years . . . "My Fair
 Money".

 V.I.P. note: President Kennedy, trying to reach Jack Paar to congratu-
 late him on his initial TV prime time program, couldn't get Paar's phone
 number from N.B.C. switchboard. Finally reached the Great Man
 through his girl Friday.

FILM NEWS OF TEEN FAVORITES: Sanda Dee and hubby, Bobby Darin,
 hitting the road for U's. "If A Man Answers" . . . Frankie Avalon emot-
 ing in Metro's; "The African Story" . . . Deborah Walley and James
 Darren, coupled in Columbia Pictures', "Gidget Goes To Rome", a
 Deborah reprise.

 N.B.C. News to film a tour of the Kremlin. Could be Mrs. K. will do the
 hostess bit, a la Jackie K. . . . Caviar for the masses.

 Rex Allen, whose country-western disc, "Don't Go Near The Indians"
 (pure soap-opera corn), is riding the charts, is a rarity . . . an authentic
 Arizona cowboy . . . once worked the rodeo circuit as a bronc rider.

BOYS! MEN!



Mike Marvel

ARE YOU WEAK, ALWAYS TIRED, LACK PEP?

Whether you're thin and scrawny, or sagging with unsightly fat—my secret DYNAFLEX method will cram pep, vigor and red-blooded vitality into your puny, exhausted body. Once DYNAFLEX makes you a two-fisted dynamo of manly beauty, rippling with power, glowing with magnetic sex-appeal—you'll be bursting with get-up-and-go. Man, you'll be really **ALIVE**—tingling with zest and rip-roaring energy—for the first time in years!

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**CAN BUILD YOU A
MAGNIFICENT NEW HE-MAN-MUSCLED BODY
IN JUST TEN MINUTES A DAY—with absolutely
NO weights—NO bar-bells—NO EXERCISE AT ALL!**

Yes! If the girls **LAUGH** at you now when you take off your shirt—they'll be breaking down the doors to get dates with you—once they've seen the rugged **DYNAFLEX BODY** I can give you! I'll build you a tough brutal massive body—shoulders clad with solid inches of he-man **BRAWN**. I'll give you bulging biceps, trip-hammer fists, power-packed legs, and a chest that will have you popping the buttons off your shirt with pride!

(—says **MIKE MARVEL**,
"Builder of Champion Bodies")

ARE YOU ASHAMED OF YOUR BODY NOW?

Pal—do YOURSELF a favor! Take a good long look in a mirror. Do you see a puny, starved body—scrawny arms—bony shoulders—a flabby stomach and skinny legs? Do girls laugh and fellows grin when you take off your shirt?

BELIEVE IT OR NOT—I can add solid pounds of rippling, steely he-man MEAT to your build. I can take those skeleton arms and PACK EVERY INCH with explosive virile MAN-MUSCLE. I can take that caved-in chest and build on six rugged inches of strong sleek MAN-SIZED BRAWN. I can clothe your skinny frame with GIANT RIBBLING DYNAFLEX MUSCLES that will have the girls gasping with awe and admiration! And with NO tiring exercise, NO high-priced bar-bells or gym equipment!

Or is your problem a body sagging with soft rolls of unhealthful, unhandsome **FAT**? Puny muscles—sagging stomach—bloated face—arms heavy with layers of **BLUBBER**? Are you **ASHAMED** to go to the beach and let them see your "FAT-MAN PHYSIQUE"?

If so, wake up fellas! **THIS IS IT!** I will peel off that fat and give you a lean virile **DYNAFLEX BODY**, armored with a sheath of hard tough handsome muscle. I can build you into a healthy, streamlined **HERCULES**—bursting with dynamic, manly strength. I'll give you a taut rock-hard midsection—legs muscled like coiled steel springs. I can pack solid **DYNAMITE** into your fists and give you a rugged handsome build brim-full of the magnetic **SUPER-BODY SEX-APPEAL** girls are hungry for. And with **NO starvation diets—NO fatiguing calisthenics—NO expensive health-foods!**

HOW DYNAFLEX BUILDS BEAUTIFUL BODIES

DYNAFLEX is the modern miracle of body-building. It takes no tiresome exercises, "crash" diets, protein foods, and no weights or bar-bells. **DYNAFLEX** is the amazing discovery of a West German Doctor

whose research into the Science of Strength found a thrilling new way to build **GIANT BRAWNY MUSCLES** in ten minutes a day. With **DYNAFLEX** you "flex" each muscle once—in a certain way—that is more effective than if you exercised that muscle 20, 30, even 100 times the old-fashioned way. With **DYNAFLEX** you get bigger results in ten minutes than after hours of grunting and groaning, hefting heavy weights.

DYNAFLEX coaxes each muscle in your body to bring out its round, steely fullness and satiny symmetry. **DYNAFLEX** packs that muscle with glowing vibrant new strength and energy—**FAST**. In ten minutes a day I can cover your bony frame with healthy rippling muscle—give you a deep, powerful chest—solid shoulders and iron wrists—tough, slim midsection—and trim, steel-spring legs—simply thru "DYNAFLEXING" each muscle once a day!

There's nothing wrong with the bar-bell and weight-lifting method . . . but why bother? Why waste time and money, why sweat and strain your way to a streamlined symmetrical **SAMSON-STRONG BODY**—when you can do it better—bigger—faster—easier with the **DYNAFLEX SECRET**?

STRONG-MAN SEX-APPEAL ATTRACTS GIRLS

Be honest. Down deep you **KNOW** you envy the boy with the virile, magnificent build. Every man and boy secretly desires a broad brawny back, a solid man-muscled chest, handsome he-man shoulders, arms rippling with tough, steely sinews, a narrow waist, slim hips and springy, power-packed legs. Girls go for a fellow with **TWO-FISTED BIG MUSCLE SEX-APPEAL** . . . and they only laugh at skinny guys or "fatso's".

Let me give you a glowing new body, brimming over with virility and irresistible inches of solid muscle on your chest—he-man appeal. I can build three inches of beef and brawn on your shoulders. I will mold you a handsome super-body of terrific strength, give you a crushing grip, legs crammed with steel springs. A lean taut rock-solid punch-proof midsection. Pack your body with energy and thrilling stamina that will have girls falling at your feet.

Mike Marvel System, Dept. 98, 285 Market St., Newark 9, N.J.

GIVE ME TEN MINUTES A DAY —THAT'S ALL!

After **DYNAFLEX**, you'll be able to roll up your sleeves and take off your shirt and, for the first time in your life, you'll be **PROUD** of your manly build. Yes, pal, say goodbye to your weak, flabby frame—get ready for adventure and romance with a solid physique that glows and vibrates with virile he-man appeal. You'll be really proud to have people see your **MAGNIFICENT HE-MAN-MUSCLES** at the beach or gym. And, when the fellows stare with envy and jealousy—when the girls crowd around to squeeze your iron biceps or touch your bulging brawny chest—when they ask in amazement **HOW** you did it—tell them about the Magic Secret of **DYNAFLEX**!

Your Pal,
MIKE MARVEL
"Builder of Champion Bodies"

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TO BUY

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JACK KELLER
BILLY SILLS
Oh, they're makin' bombs
That could kill us all
And in Berlin town
They just built a wall
Yeah, nobody cares
If we live or die
It's a crazy world
And that's no lie
Only true love
Can survive these times
Only true love
Like yours and mine.

LARRY KOLBER

Gonna raise the draft
And they might call me
But if I should sail
Far across the sea
Oh, deep in my heart
My love will stay
Till I come back home
To you some day.

If the whole wide world
Could be like us
There would just be peace
And there'd be no fuss
If they dumped all the guns
In the deep blue sea
There would just be love eternally.
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★ I FEEL GOOD ALL OVER

WINFIELD SCOTT OTIS BLACKWELL
I feel good all over
I feel good all over
I get a thrill when I kiss your sweet lips

That travels down right to my toe tips
Ooh, I feel good all over.

I want to jump and shout it
Tell the world all about it
You make me feel like I own a million
I wouldn't trade you for a hundred billion
Ooh, I feel good all over.

Watch it, baby, when you walk that walk

Be careful to whom you talk
Look out for those double dealers
For this whole world's got a lot of heart stealers
I feel good all over
I'm walking in sweet clover
I can't explain how your love effects me

I only know that it sure upsets me
Ooh, I feel good all over.
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★ TOMORROW NEVER COMES

CHICK CARLTON
You said today you'd marry me tomorrow
And that you'd never bring me sorrow
The only trouble with tomorrow
If tomorrow never comes
You said you'd love me forever
And that we'd always be together
Just how long is forever
Just how long is that to you
Oh, I'm the one that loves you
With all my heart and soul
I'm the one that needs you, don't you know
I'm the one that wants you until the day I die

So please don't say your last goodbye
Tomorrow, tomorrow
Will our tomorrow never come
My love for you, dear, is so big
You are the treasure that I must keep
Just how deep is your love for me
If it's deeper than the sea.
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★ CONNIE-O

BOB CREWE BOB GAUDIO
Oh, Connie, oh, Connie, I miss you so
Where have you gone to?
Oh, Connie, oh (my Connie-o)
My darlin', my darlin', what changed your mind
My heart is broken, I'm hurting so
My Connie-o
Wasn't it yesterday I held you tight?
Why did you run away
Just before our wedding night?
Oh, Connie, oh Connie, I miss you so
Where have you gone to?
Oh, Connie, oh (my Connie-o)
Oh, Connie, oh.
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★ FIRST KISS

FRANK C. SLAY, JR. BOB CREWE
The summer sun went down
The stars shone all around
We walked beside a moonlit sea
Then on the silver sand
You gently held my hand
I wrote this in my diary
First kiss I had from you
And it made me feel so glad to be alive
First kiss, I had from you, first kiss
Oh, that was long ago
And it was wrong I know
To dream you would belong to me
We drifted miles a part
But in my broken heart
There'll always be this memory
First kiss I had from you
And it made me feel so glad to be alive
First kiss, I had from you, first kiss.
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1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, John Santangelo, Derby, Conn.
Managing Editor, Burton N. Levey, Woodbridge, Connecticut.
Business Manager, Edward D. Konick, New Haven, Conn.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)
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3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required by the act of June 11, 1960 to be included in all statements regardless of frequency of issue.) 149,174

Edward D. Konick
(Signature of Business Manager)
Sworn to and subscribed before me this 29th day of September, 1962.

Antoinette L. Kropiewnicki
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JACK KELLER

I've got my pride
That's what I said to you that day
I just couldn't apologize and you
walked away
I wanted to say I'll cry if you go
I wanted to say that I need you so
I wanted to say, my darling, I'm
sorry

But I had my pride
And though I knew that I was wrong
I just couldn't admit it to you
So, I said so long
Why didn't I say I'll cry if you go?
Why didn't I say that I need you so?
Why didn't I say, my darling, I'm
sorry?

Yes, I've got my pride
But since you went away
My heart's still lookin' to see one
happy day
Oh, I missed the chance to make you
forgive
And now I must pay for as long as I
live

Since we're apart I realize
I wasn't smart, I wasn't wise
I've got my pride
Yes, I've got my pride
But I've lost you.

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★ IT'S A BRAND NEW TERM

LARRY KOLBER

JACK KELLER

It's a brand new term
But I got the same old heartache
You flirt with ev'ry boy in school
It's a brand new term
But I got the same old heartache
You're treating me so mean and
cruel

All thru the summer vacation
You swore that you'd be true
But now that the school bells are
ringin'
You're doin' what you used to do.

You smile at Bill
And you wink at Joe and Johnny
You can't control that rovin' eye
It's a brand new term
But I got the same old heartache
I'm so unhappy I could cry
Don't you remember our kisses
Beneath the summer moon
You said I was your one and only
But darlin', you forget so soon.
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ARTHUR RESNICK EDWARD SHAPIRO

I got a story, can't tell it twice
So listen to me, I need your advice
I love sweet Ann, but she doesn't know
The thought of telling her
Embarrassed me so
I'm such a shy boy
Can't even tell her that I love her so
I'd see her walking home ev'ry day
Wanting to speak to her
Not knowing what to say
My heart is crying
She'll never know I'm just a shy boy
And love her so
Each day the pain I felt kept growing
stronger

I couldn't hold the words back any
longer
'Cause I'm so in love with her
Without that girl I'd have no happiness
I learned some things today
That made me want to cry
I heard she loved me
But now she's with some guy
Ann's going steady
She'll never know I was a shy boy
Who loved her.

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Hal Peterson, Program Director of Station WBSM, New Bedford, Massachusetts asks ...

Goodman, James, Krupa ... will their popularity ever return? The Dorseys, Miller ... will anyone ever take their place?



can the BIG BANDS come back?

Before theorizing on whether something can return, you must determine what causes it to go. Certainly in the "golden era", starting in 1936, big bands seemed a full-blown American institution that was "here to stay". The greats would insure that. Benny Goodman, whom most band experts credited with sparking the big-band sound into big-time status, Harry James, Glenn Miller, Gene Krupa, The Dorseys, and a score more were loved by a whole nation. Packed ballrooms! Bands received top billing on movie marquees! We see young and old tracking the music makers for autographs like any other celebrities.

But then came the bogey that would alter all our lives. World War II curtailed traveling, drafted musicians. Many were still left. However, remember that the backbone of popularity for big bands was the in-person, one-night stand. Along with their gas-rationed inability to penetrate the hinterland ballrooms and theatre stages, the bandsmen also found a growing reluctance in fans to expend their precious gas coupons on frivolous nights out. So this

one-two punch struck the KO blow.

"Our beloved bands will be back like everything else once it's all over, over there," we insisted expectantly.

Two strange phenomena were to take place, though. First, remember Uncle Milty Berle? Well, in symbolizing for TV what Benny Goodman had done for big bands, Berle quickly showed that the millions who needed to be drawn out of houses and into ballrooms for big-band revival were perfectly content to lavish their attention on the flickering indoor screen.

We diehards still rationalized in the face of an almost non-existent band comeback, "Wait till the television novelty wears off. TV has hurt lots of entertainment media. It can't last."

For one vital thing, American youth (which had made the bands once) must have music. And youth is not stay-at-homeish.

We were right about this — but wait. Strange Phenomenon #2 happened. The young were a whole new generation which just might surprise us all by reflecting a music taste of its own. We of the old generation had overlooked this. Young people,

totally uneducated to big band music, seemed for a time to be groping around for **something** of their musical-own when, lo, up sprang the unprecedented popularity of the Radio Disc Jockey.

Here was the "pied piper", so to speak; more than anyone else, he helped develop the renown of the music **personality**, the recording Star, as opposed to the old famed **group image**, the Band.

For us "old timers" of the '30's, big bands are now little more than a very warm and wonderful nostalgia. I speak not as only an old band fan but as one of the gone musicians: whether our new generation will ever know the thrill of hearing great musicians playing truly creative arrangements in great halls is strictly up to the young themselves. Their **age** group traditionally influences any and every musical trend. A new big-band era would require a revolutionary change in current taste. I earn my living from daily intimacy with audience requests, record promoters, charts, stars, whatever means music. In my opinion, chances for such a revolution grow dimmer.

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NO! I don't care how skinny or flabby you are, if you are in your teens, twenties or thirties, I'll show you in just 10 thrilling minutes a day in your home, you can make yourself over by the easy, quick method I turned myself from a wreck to a tower of strength and endurance.

YES! YOU'LL ADD INCH upon INCH of **MIGHTY MUSCLES** to your **ARMS**, YOU'LL DEEPEN YOUR **CHEST**, BROADEN YOUR **BACK** and **SHOULDERS**. From **HEAD** to **HEELS** you'll gain **SIZE**, **POWER**, **LIGHTNING SPEED**, **ENDURANCE**. You'll become the **SUCCESSFUL HE-MAN** in **LOOKS** and **ACTS** — a **WINNER** in **EVERYTHING**, athletics, business, studies.

**DEVELOP YOUR 520 MUSCLES
BY THE GREATEST METHOD!**

Friend, I traveled the world,
studying every secret to
PERFECTLY develop your
body. My "5-Way Progressive
Natural Power Method"

IS TESTED-
PROVED by hundreds of
thousands LIKE YOU! SAVE
YEARS, hundreds of **DOL-**
LARS! Do as movie stars,
champions — John Sill, Jim
Norman, Tony Pascarella —
did! Mail coupon NOW!

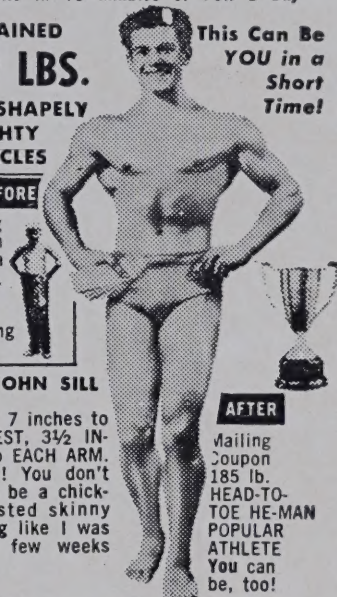
Pick the
kind of
**BODY YOU
WANT**
Check ALL Your
Needs —

(before it is too late)
as John Sill and the others did

I **GAINED**
60 LBS.
OF **SHAPELY**
MIGHTY
MUSCLES

This Can Be
YOU in a
Short
Time!

BEFORE
Mailing
Coupon
I was a
125 lb.
6 ft.
skinny
weakling



says **JOHN SILL**

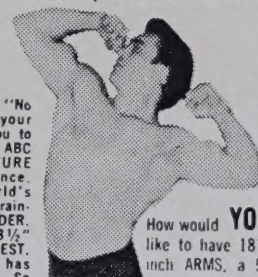
I added 7 inches to
MY **CHEST**, $3\frac{1}{2}$ IN-
CHES to EACH **ARM**.
No, Pal! You don't
have to be a chick-
en-chested skinny
weakling like I was
only a few weeks
ago.

AFTER

Mailing
Coupon
185 lb.
HEAD-TO-TOE HE-MAN
POPULAR
ATHLETE
You can
be, too!

This now **MAGNIFICENT, MODERN HERCULES,**
26 yr. old
teacher,
Wm. Butler,

says to **YOU**. "No
matter **WHAT** your
age, I advise you to
SEND for the **ABC**
WONDER PICTURE
COURSES at once.
Under the World's
greatest home train-
ing **BODY BUILDER**.
I now have 18½"
ARMS, a 52" **CHEST**.
my **STRENGTH** has
greatly improved. So
have my sports. I have won titles
like "Mr. Virginian." "Mr. State
Y.M.C.A." etc.



How would
YOU
like to have 18½
inch **ARMS**, a 52
inch **CHEST** like
this **ABC pupil**
NOW HAS?

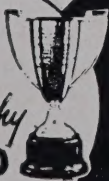
I **BROKE A**
WORLD'S
STRENGTH
RECORD!

JIM NORMAN
became **Athlete of**
the Year. Lifted
the front End of a 2700 lb.
Car. Quit being a bag-of-
bones weakling like I was.
In 10 minutes of fun a day,
A.B.C. CAN DO FOR YOU
ALL HE DID FOR ME! I
gained 25 **TERRIFIC LBS.**
of **HANDSOME POWER-**
PACKED MUSCLES.



AFTER
mailing
coupon
below—
like
you do
NOW.

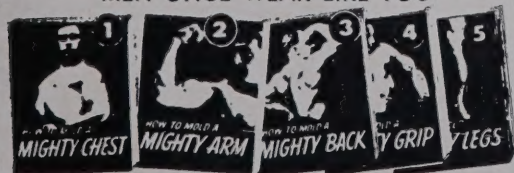
WIN
A **BIG**
Silver Trophy
and **\$100**
IN **CASH**



MAIL THE COUPON TO ME NOW
and I'll Send You **FREE** these

5 AMAZING PICTURE-PACKED TEST COURSES

**PLUS BOOK OF PHOTOS OF FAMOUS STRONG
MEN ONCE WEAK LIKE YOU**



MILLIONS were sold at \$1.00. Send for them **ALL**
FREE. Mail Coupon **BEFORE** IT IS TOO LATE!

AMERICAN BODY BUILDING CLUB, Dept. HP-31, GREAT NECK, NEW YORK

Mail me **FREE** all 5 **WORLD FAMOUS STRENGTH TEST COURSES**,
including **PHOTO BOOK** of **FAMOUS STRONG MEN**, once weaklings,
now famous **Strong Men**, and How to Become one of Them.

☐ I enclose 10c for mailing and handling.

I am under no other obligation.

I'm checking everything I need to give me the kind of body I want.

☐ I want to gain _____ lbs. (fill in). ☐ Triple my strength.

☐ I want to streamline my body, get rid of flabby fat.

☐ I want to add inches of muscle to my ☐ **ARMS** ☐ **CHEST**

☐ **SHOULDERS** ☐ **POWERFUL LEGS** ☐ **SLIM WAIST**

☐ I want to become a winning athlete. ☐ I want new pep.

NAME _____ **AGE** _____

DO NOT MAIL COUPON IF UNDER 14 YEARS OF AGE.

ADDRESS _____

CITY _____ **ZONE** _____ **STATE** _____

FREE

Sports,
Self-
defense,
Strong-man
Stunts
Courses
Apparatus.
Let me
know how
to get these

FREE!

Wonderful things happen to you when **YOU CAN PLAY!**

NEW
FRIENDS

MORE
POPULARITY

PARTY
INVITATIONS

SURPRISE
YOUR
FRIENDS

RELAXATION

EARN
EXTRA
MONEY

PIANO, GUITAR, ACCORDION, ORGAN—ANY INSTRUMENT

Join the thousands who have learned at home this famous way.

ARE you the somewhat shy or retiring type, who too often stays at home—just a little bit bored, a little bit lonesome? Then why not discover the many exciting things that can happen to you when you play a musical instrument?

Imagine yourself being a sought-after guest... making many new friends... entertaining at parties... hearing compliments on your wonderful new talent... attaining new poise and self-confidence... perhaps even making extra money! And best of all, experiencing the deep-down satisfaction of the heart that comes from actually creating music whenever you please.

These rich rewards are waiting for you... even if you don't know a single note of music now. Now, with this famous home-study course, you can actually play your favorite instrument in a much shorter time than you have ever imagined!

No "Special Talent" Needed

No previous training needed—no "special talent" required. Right away this amazing course will start you playing delightful little pieces instead of practicing tedious scales and exercises. Earliest lessons consist of melodious popular, country songs, hymns, waltzes, etc. Clear, simple directions and large, show-how pictures teach you exactly what to do, so you can't go wrong! Soon you'll be playing ALL your favorite songs and compositions by note! You'll amaze yourself, your family and friends, by playing well-loved musical works that many students studying with private teachers still wouldn't attempt.

No Boring Scales or Exercises

Over 1,000,000 people the world over have taken up this easy-as-A-B-C way to learn music. It's all so clearly explained, so easy to understand that even children "catch on" quickly. Yes, ANYONE can learn to play piano, violin, accordion, guitar or any other instrument. You learn in spare time of your own choosing. You become your own music teacher... and progress as rapidly or as leisurely as you wish. No dreary scales and exercises. No inconvenient lesson periods. Just plenty of fun for you and all your family, because they can learn right along with you, if they wish. And lessons are only a few cents each, including valuable sheet music you'll keep always!

FREE BOOK

Why not let this U.S. School of Music course bring the many pleasures of music into YOUR life? Let us show you why our way to learn music is so EASY—and so much FUN! See for yourself why our course has been so successful since 1898. Just clip and mail the coupon below for our illustrated FREE book. You'll be under no obligation and no salesman will visit you. Simply check the instrument you want to learn to play, clip coupon and MAIL TODAY. Our 36-page book will be sent to you at once.

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Studio A21,
Port Washington, N. Y.**
Established 1898—
Licensed by the New York
State Education Dept.

Now You Can
Learn Music In
Your Own Home

Good times do not happen. They are made—with Music. No other accomplishment makes a person so welcome as the ability to play. It is your passport to a full and happy social life.



1,000,000 PEOPLE FROM ALL OVER THE WORLD HAVE STUDIED WITH US

Yes, 1,000,000 people—in all walks of life, and of all ages, have turned to this famous home-study course. Many of them never dreamed that they would ever play. Why don't you join them—and experience all the

wonderful pleasures that music can bring into your life? Send now for the free booklet which shows how easy and fascinating this course is—and what it can do for you. Just mail coupon at right.

THOUSANDS NOW PLAY WHO NEVER THOUGHT THEY COULD

"Lifelong dream is being fulfilled"



"The lessons in your course are interesting; easy as falling off a log. I've always wanted to play and now, thanks to you, a lifelong dream is being fulfilled."

—Mrs. Phyllis B. Jones,
Blanding, Utah.



Course Opened the Door to Popularity

"I was able to play many pieces of popular current tunes in the first 3 weeks. I play for various social functions and dances, etc. Your course has opened the door to popularity and a wider circle of friends."

—Peter H. Kozzra,
Manitoba, Canada.

U. S. SCHOOL OF MUSIC

Studio A21, Port Washington, N. Y.

I am interested in learning to play, particularly the instrument checked below. Please send me your free 36-page illustrated book, "Now You Can Learn Music in Your Own Home." NO SALESMAN IS TO CALL.

- | | | |
|--|---|---|
| <input type="checkbox"/> Piano | <input type="checkbox"/> Saxophone | <input type="checkbox"/> Ukulele |
| <input type="checkbox"/> Guitar | <input type="checkbox"/> Trumpet, Cornet | <input type="checkbox"/> Clarinet |
| <input type="checkbox"/> Steel Guitar | <input type="checkbox"/> Pipe, Electronic | <input type="checkbox"/> Trombone |
| <input type="checkbox"/> Violin | <input type="checkbox"/> Reed Organ | <input type="checkbox"/> Flute, Piccolo |
| <input type="checkbox"/> Piano Accordion | <input type="checkbox"/> Tenor Banjo | <input type="checkbox"/> Mandolin |

Do you have instrument? ☐ Yes ☐ No
Instruments, if needed, supplied at special reduced prices.

Mr. _____
Mrs. _____
Miss _____
Address _____
(Please Print Carefully)

City _____ Zone _____ State _____

NOTE: ☐ If you are under 16 years of age check here for booklet "A"